

Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

STAGECRAFT

alome" has come and gone. There is no use in crying over spilt music, but a word might be said in praise of the mounting of this astounding opera. Full advantage was taken of the opportunity afforded by the fact that only one setting was to have been used and the visual background of the music-drama was fine and massive. How long shall we have to wait until we see it again?

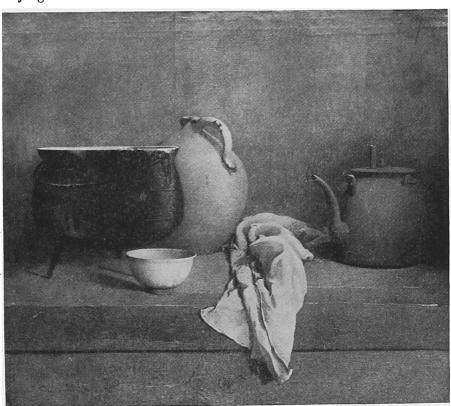
Special preparations are being made for the Japanese mountings of Puccini's beautiful "Madame Buterfly," the first production of which at the Metropolitan occurs February 11.

Artistic effect is also to be made a feature of the latest novelty at the Manhattan Opera house, Saint-Saën's one act opera, "Helene," based on the legend of the judgment of Paris and now in

rehearsal with Melba as the heroine.

"The Belle of Mayfair," the Englishvery English—light opera at Daly's, will remain until May. At no theatre in town can one spend a more delightful or a more amusing evening; the wellbred London atmosphere is absolutely uncontaminated by the Tenderloin. Here is revealed nightly an astonishing decline in the popularity of Charles "Oh, Why Do They Call Me Gibson. a Gibson Girl?" mercilessly ridicules in word and pose the painfully supercilious male and female creations of our reformed "society" illustrator, and it is received with uproarious approval by the very class of people that are supposed to be his greatest admirers. Gibson commercialized his undoubted talent and he has been discovered by the people.

J. M. B.



"Still Life," by Emil Carlsen

In the last exhibition of the National Academy of Design